1:Spier E-5 (1918) 1928
NT14 Plateau Yumans NT14
Havasupai

Hanna, both young men, spoke English moderately well, and the first proved himself invaluable.

The phonetic scheme is as follows:—

a	as in father	å	as in but
ă	hat		
e	fate	ĕ	met
i	pique	ĭ	pin
o	note	ŏ	not
u	rule	ŭ	put
ω	law		

The remaining symbols follow the "Phonetic Transcription of Indian Languages." By inadvertence, the printer has set the stress accent over the vowel in the manner there recommended for pitch accents. Pitch accents differentiate three pairs of words used in this paper: *dȟȧ*, water, *dȟȧ*, cottonwood tree; *kaθθ'dȧ*, coyote, *kaθd'dȧ*, left hand; *θdúlgȧ* a woman's term for her child (lit. issue), *θdúlgȧ*, a woman's children. K' probably corresponds to ṭ (cerebral t), but for lack of certainty as to its exact character, the strong trill is indicated as shown. Glottalization is weak. Final vowels are habitually elided. Some words were heard variously: I have not attempted to spell them uniformly.

Some observations of a general sort, such as those on thought, the character of the chiefs, etc., will doubtless seem quite naïve to my professional brethren. While we take these for granted, I can assure them that outsiders do not.

I have made a point of noting what traits are absent among the Havasupai but which might be expected to appear. This is especially important for a tribe of distinctly intermediate cultural position.

The comparative notes which are offered are not so systematic as I wish. I have attempted to include most of the material available in print for at least a thousand miles around the Havasupai. Undoubtedly much has been missed, especially the Mexican material. The literature is scattered and random in content. It is surprisingly incomplete, for, with the exception of the Pima and Hopi, we have nothing like complete ethnographies for the Southwestern tribes. The description of even the material culture in the only spot in the United States where it remains in anything like its pristine condition, has hardly been begun. The comparative work is also somewhat one-sided, for I have made the Havasupai traits my point of departure. In a few cases I have gone further afield for the sake of completeness. But as the Havasupai are not a typical

3:James T-5 (ca. 1900) 1903
NT14 Plateau Yumans NT14
Havasupai

609 When I assured him no possible injury could result, he
177 yielded to my urgent entreaties so far as to consent to
152 allow me to make his sun-picture, on the sole condition, however, that I did not ask him to look at the camera, or to cease talking (he was relating some Havasupai myths at the time). His condition was what I desired, for it enabled me to secure the accompanying natural and life-like photograph.

195 In speech the Havasupai tongue is not very musical
194 or agreeable. The voices of men and women are soft and sweet, as a rule, and either when singing their rude aboriginal songs or those that they have been taught at school, they show a natural appreciation of tone that is not usual or common. In a sentence the last syllable of the last word is often a third higher than the rest of the word. This gives a singularly emphatic effect.

The voices of the men are not unpleasant, though generally they are thrown too high — head tones — to be agreeable; and as conversation increases they often allow their voices to rise to an almost querulous note. There is a good deal of the chant about it of a half-musical nature.

The women's voices are usually sweet and musical, but the language itself does not lend itself to the display of vocal sweetness. It is not a "liquid" language. It is full of crooks and twists, gutturals and harsh labials, and seems to be ground out in angles with a machine-like regularity. In some cases, the women, having imitated the querulous tone of some of the men, have developed a harshness that is disagreeable. The rapid-
192 ity with which they learn new words is remarkable.
153 Lanoman, one of the present policemen, asked me the

●194 The grammatic structure of their language, though inferior to that of the Zuñis, is nevertheless quite regular. Intonation, as with the Chinese, repetition, as with the natives of Australia, are employed to vary the shades of meaning in words. Most of the consonants not occurring in other Indian tongues are common in the Ha-va-su-paí, which is strikingly soft and rapid. Just as the music of the Zuñis has caught the spirit of the desert winds, so have both the music and the language of the Ha-va-su-paí been infused with the sounds of the rushing waters by which they are surrounded. As I listened to the weird song of a doctor, one night, it seemed more like the echoes of water in a cavern, or in resounding nooks of the deep cañon, than like the music of a human being.

It is, indeed, an interesting question how far man's environments, climatic, physical, even biologic, have influenced the sound of his music and language. Possibly of the same family of Indians as the Zuñis, there are, nevertheless, elements of sound in the music and words of the Ha-va-su-paí unpronounceable by the Zuñi, never heard in his music. On the other hand, the music of the Hua-la-pai, on the plains to the westward, the undoubted fathers of the Ha-va-su-paí, is as strangely different from that of the latter as is the Zuñi itself, and as strangely in keeping with the wild, dry, forest-clad hills and valleys of his native land.

531 Possessing nothing but a rude architecture, their art is correspondingly crude, being mostly confined to the patterns on their basket-work and the paintings on their bows and arrows. [285] The basket-work, by virtue of the regular arrangement of the splints, is often beautiful. But few people live, however, whose appreciation of art seems so great, compared with their limited practice of it.

535 They are mimics, but their dances —

[P. 556B]